THE MAGIC LANTERN GAZETTE

ISSN 1059-1249

Volume 6
Number 2

Summer
1994

Magic Lantern Society of the United States and Canada ©

A REFRESHER ON GERMAN TOY LANTERNS

submitted by Joe Koch

The focus for magic lantern production from the time of Kircher to the mid-nineteenth century was Europe, specifically Italy, France and England. American consumers were forced to import these toys from abroad in order to satisfy their expensive taste for foreign novelties. Hand painted sliders and the elaborate tin "Lantern Magique" with an architectural motif "a la Cathedrale" (circa 1830) were limited to wealthy households. It was an optical folly for the well-to-do.

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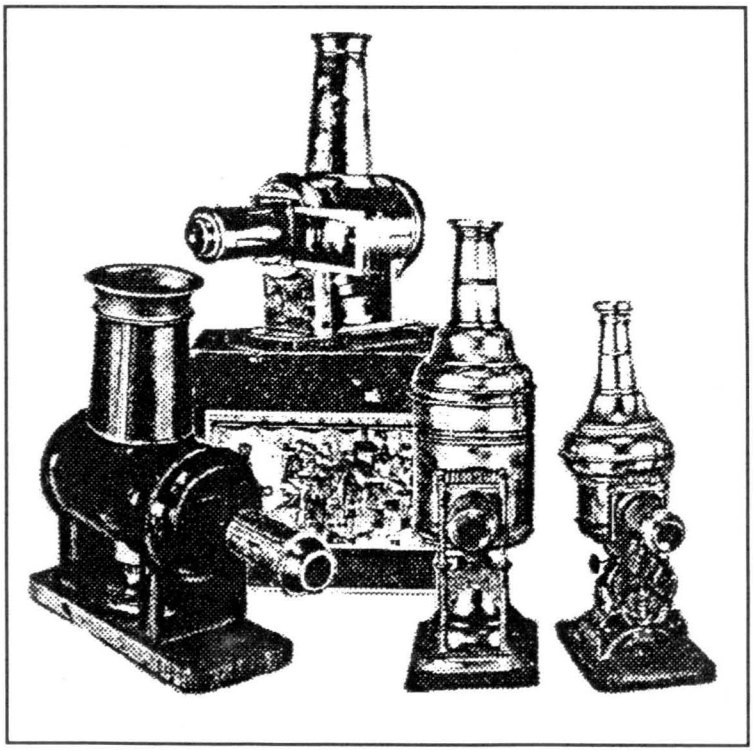

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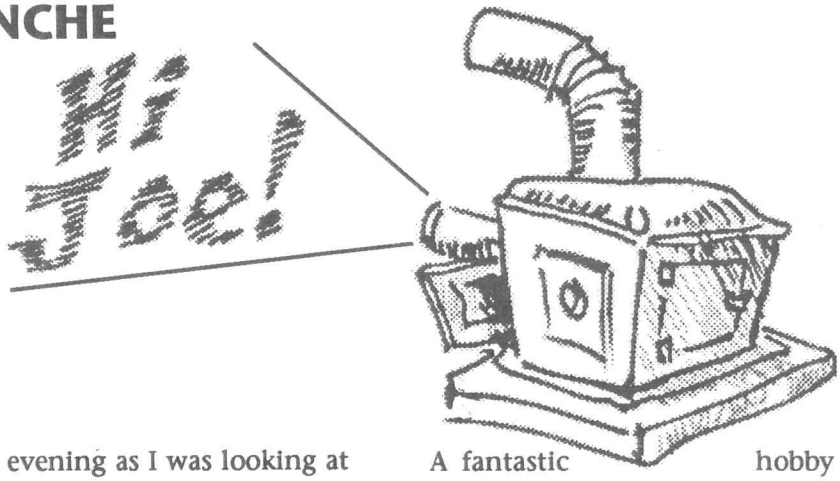
A MESSAGE FROM THE CHAIRMAN

By the time you receive this issue of the *Gazette*, you will have received pretty much the convention plans which of course may have slight variations in the program dictated by unforeseen circumstances. It looks terrific, and from the "other society" it appears that maybe as many as 20 might be coming from overseas, including some presenters.

During the business meeting such items as amendments to the constitution and by-laws regarding term limitations, society archive location, standards for honorary life member status, a board of directors, and others that may be brought up. Remember that in the time allotted and considering the number of attendees vs. total membership, not all the items might be finally decided there and then but submitted by mail later. Time for speeches will be limited to keep to the agenda and program.

Correct Phone Number of Convention Hotel
208-729-6921

A MESSAGE TO JOE FROM BLANCHE



One evening as I was looking at the clouds in the southeast, a message appeared on them—"Tell all, Joe."

Since I know only one Joe, founder of the Magic Lantern Society of the United States and Canada, I thought I'd better comply before he put a hex on me. No personal stuff though.

From my native Colorado, I ventured to California—college bound. Then to the military: WAC as an Army Auxiliary (lower than a private); WAC; Air Force; and Air Force Reserve, retiring as a bird Colonel. Some place in there I received a Ph.D. from Iowa.

Teaching and administration occupied my time in Colorado, Kansas and Illinois. After retiring from Northern Illinois University and the Air Force Reserve, I returned to Wichita. One day I went to an estate sale. There I bought my first magic lantern—small and red with eleven slides, one broken. The bug bit and the hunt was on. Why didn't I go to sales earlier?

A fantastic hobby developed—new friends, research, flea markets, estate sales, yard sales, auctions, conventions, buying, selling, trading, giving programs. I call my presentations "programs" because "once a teacher, always a teacher." Even though I show slides with various lanterns, I find it necessary to inform as well as to entertain!

Now, I must send this to Joe. When will the clouds in the northwest be best for projection? Which lantern shall I use?

The Gazette
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A publication produced by the Magic Lantern Society of the United States and Canada.

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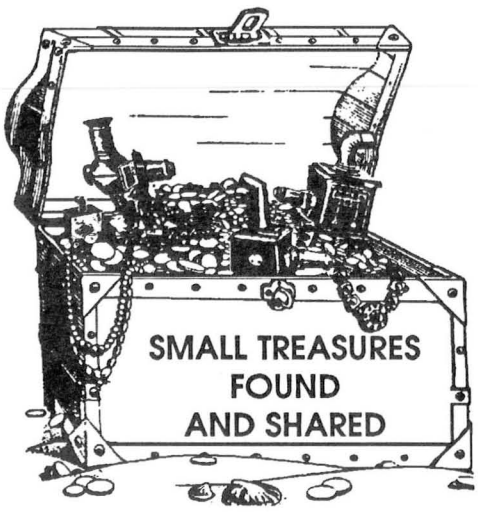
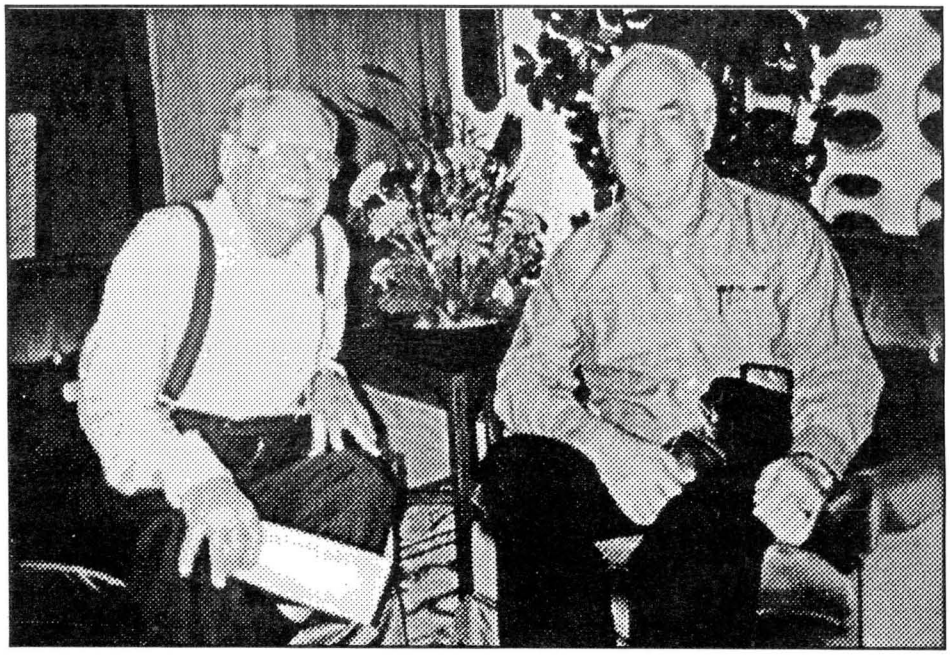


JACK VISITS WITH TWO CENTRAL U.S. MEMBERS

I recently had the pleasure of visiting member Blanche Owens at her "Treasure House" in Wichita, Kansas. The accompanying photograph shows Blanche in among some of her "treasures." Both she and her companion Ruth were very hospitable. We had a couple of nice meals together, as well as looking at her collection. Hope to see you at the convention, Blanche.

Further up the road in Topeka, another treat awaited. I had planned to visit our legendary honorary life member, John Ripley, earlier in the morning but could not until later in the morning, since he was in his exercise class! Wow! He is 99 this February. He met me at the door of his apartment complex in a bright yellow shirt with red suspenders, and was his usual smiling, friendly, and ingratiating self. We chatted for a while, and the two of us are shown in the picture here. If I live that long, he would sure be a role model for me. He continues to be interested in the lantern slides, and only recently you will remember, contributed to the possibility of the making of the video of *In His Steps*. John was married by the minister that gave those slide lectures.



I was honored to be asked to be a technical advisor to the filming of a forthcoming two-hour PBS special. There is to be a sequence showing a magic lantern, and then showing some black and white slides of such persons as Susan B. Anthony, Frederick Douglas, and others active in the suffrage movement.

With very short notice I had to convert a C.T. Milligan, single and very photogenic lantern, to modern lighting so that it would properly and brilliantly project slides with the right color of light emission. Then came the pressure—make original looking American sized glass slides from 8 x

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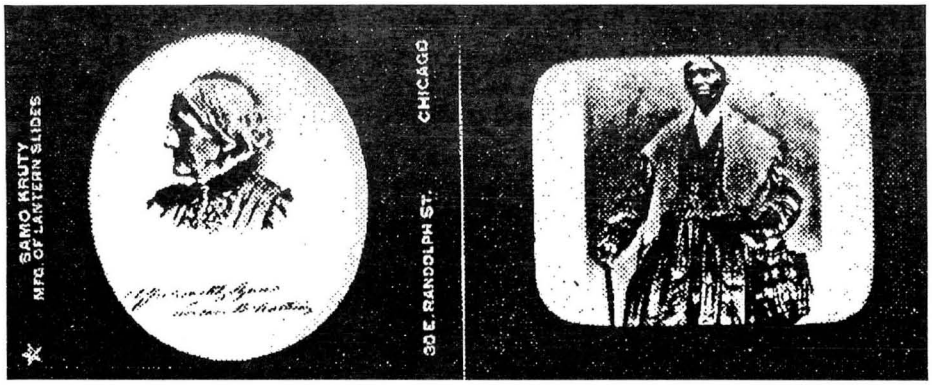
News from Jack continued

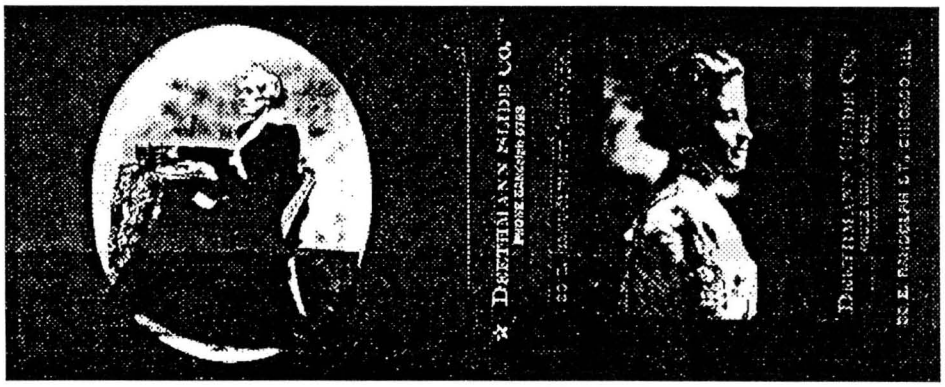
10 black and white glossy prints from the Library of Congress. Ten of them in three days??!! Right. Done with time to spare, but the photo lab may never speak to me again. Some of the slides are reproduced here. They projected very nicely. It was a very nice four days in Washington, D.C. though, and I got to visit new Society member Debbie Griggs at the Smithsonian. She is to give a talk at the convention about the lanterns at the Smithsonian.

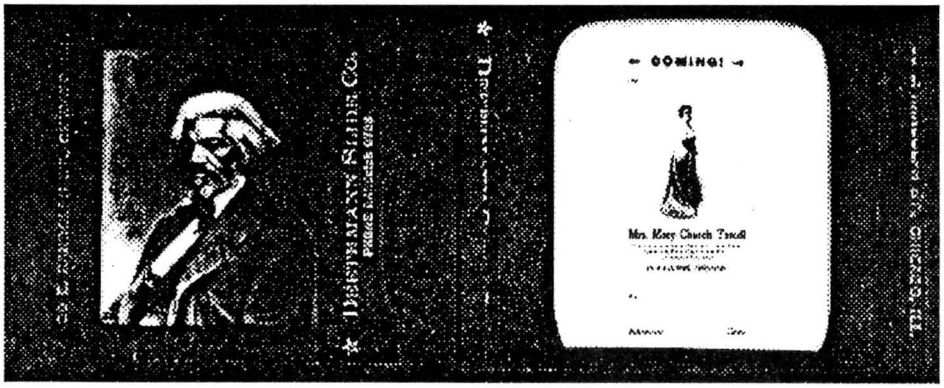
If anyone wants to make American sized slides of most anything that can be photographed, see me at the convention, or write and I will explain the process if you will tell me exactly what material you have to work with. If enough interest is generated, an article in the *Gazette* will result.

I also got to visit one time member Cozy Baker, in Maryland, who is acknowledged "queen of the kaleidoscope," and President of the Brewster Society. I have never seen so many different kaleidoscopes anywhere, including very old, very new, and some even with fish swimming in them—dizzying sight.

See you all at the convention in Connecticut (the Nutmeg State).







German Toy Lanterns continued

An American newspaper, the *New York Commercial Adviser*, posted a rare early notice in 1819 by W.B. Gilley advertising a: Magic Lantern . . . 96 glasses . . . upwards of 250 subjects . . . Ancient and Modern History from the Creation to 1806. (1)

By 1848, Benjamin Pike, Jr., a New York optician located at 294 Broadway, published a catalog which featured imported lenses and slides directly from London and Paris. But unlike the early ad by Gilley, Pike inferred that the *lanterns* were manufactured and packaged on his premises. (2) In all likelihood, this was the first incident of an American firm manufacturing magic lanterns, even though the integral parts were imported.

Presumably, importation of lanterns was now avoided with the advent of home manufacture. But unfortunately, the lowest priced magic lantern offered by Pike cost $5.50. (3) The price declined only with the mass production of the Industrial Revolution which provided cheap goods in a large volume and made the magic lantern affordable to a greater portion of the population by 1860. The major supplier of magic lanterns during the mid-nineteenth century through the turn of the century was Germany.

Thanks to German economic attitudes towards her manufacturing firms, the companies were able to supply French, English and American consumers with a quality product at an inexpensive price.

Government support made the German toy industry even more formidable, so that, aided by excise concessions, special rates for rail and sea transport and even direct subsidies, German-made toys could be sold 30 percent cheaper in Paris and London that home-produced goods of equal quality. (4)

Five Nuremberg manufacturers of Magic Lanterns - Nuremberg, the metal toy capital of the nineteenth century, flooded the market with inexpensive magic lanterns and chromolithographic slides. The companies directly profited from the high quality of German optics. The German machines sold most widely because of their superior optics. (5)

Five Nuremberg firms especially influential in the production of magic lanterns were: Ernst Planck, Gebruder Bing, Georges Carette and Cie, J. Falk, and Jean Schoenner.

Ernst Planck - Despite competition at home and abroad, the firm of Ernst Planck retained the commercial lead in the industry. Active from 1866 to the 1930's, Planck assembled 150,000 magic lanterns in 1899 with a staff of one hundred and twenty employees. As most manufacturers of optical and mechanical devices, Planck diversified production by offering 80,000 "model-dampfmaschinen" (model steam engines), locomotives, ships and electro-physical equipment. (6)

Planck's stamped "fabrik-marke" of a winged wheel, stars and "E.P." became a familiar sight along with the lithographic label of King Ludwig II on the wooden magic lantern case. The additional information "Made in Germany" included on the trademark indicated that the magic lantern was manufactured after the McKinley Tariff Act of 1890, which required the country of origin to be stamped on all items imported into the United States.

Gebruder Bing - Ignaz and Adolf Bing established their toy company in 1888. It existed until 1934 under the three trademarks: overlapping initials GBN in a circle; in a diamond; and a large W under two connected pentagon shapes. A 1908 supplement claimed that the Bing Brothers' firm was the "Greatest Toy Factory in the World," employing 3,000 workers. In 1934, during the dissolution of the company, J. Falk purchased some of Bing's mechanical toy inventory.

Bing Brothers sold the usual line of magic lantern goods: kerosene lantern kits, dissolving lanterns (7), an assortment of lantern slides and kinematographs. (8)

George Carette - Son of a Parisian photographer, and a silent partner, Hopf, formed a mechanical toy business in 1886 which terminated in 1917 as a result of the world war. Their chief competitor was Gebruder Bing. Revealing an almost city block long factory on their circa 1911 catalog cover, Carette advertised oil, acetylene and incandescent lanterns and kinematographs. The mark of a Carette product was either the overlapping initials of "GC" with "& C" in the center or an ornamental urn figure with "G.C." to the left and "C:N" to the right. (9)

J. Falk - With the trademark of a castle tower flanked by his initials, the firm of J. Falk prospered in Nuremberg from 1898-1935. Falk carried the regular line of lanterns, kinematographs and slides. If his circa 1913 catalog could be used as a barometer, his projection department was quite overshadowed by his mechanical toys. (10)

Jean Schoenner - The last Nuremberg firm of significance in the magic lantern industry was Jean Schoenner. In 1875, the firm began with "three skilled assistants, likewise a painter on glass." The last mentioned prepared coloured slides for the magic lanterns, and things advanced so rapidly that after a year the firm had acquired a 6 hp steam en-

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German Toy Lanterns continued

gine to drive the machine shop equipment. In 1887 this was joined by a 50 hp engine.

Although model steam engines seemed to have been the major seller, a good assortment of magic lanterns, sciopticons and slides were offered in the 1905 catalog. By 1913, J. Falk catalogs were using the same cuts and serial numbers as Schoenner. It was concluded that the firm of Jean Schoenner changed hands at approximately that time.

The logos for Jean Schoenner was a star, a wing attached to a wheel and the initials "J.S." inside an oval.

(1) Antonia Fraser, *A History of Toys* (Frankfurt-am-Main: Delacorte Press, 1966)
(2) Benjamin Pike, Jr., *Pike's Mathematical, Optical and Philosophical Instruments,* Vol. I (New York: Benjamin Pike, Jr., 1848)
(3) Benjamin Pike, Jr., *Instruments,* price list (1848)
(4) Jac Remise and Jean Fondin, *The Golden Age of Toys,* trans. by D.B. Tubbs (Greenwich: New York Graphic Society, 1967)
(5) Ruth and Larry Freeman, *Cavalcade of Toys* (New York: Century House, 1942)
(6) Gustav Reder, *Clockwork, Steam and Electric: A History of Model Railways,* trans. by C.H. Ellis (London: Ian Allan, ca. 1972.
(7) See Carlernst Baecker and Dierter Haas, *Die Anderen Nurnberger Technisches Spielzeug,* (Frankfurt-am-Main: Hobby Haas, 1973), for reprint of Bing Brothers 1902-04 catalog.
(8) The early toy kinematographs had either a horizontal arrangement or a vertical spool to hold the celluloid film loop. Refer to the T.R. White Collection of German filmstrips at the International Museum of Photography, Rochester, New York.
(9) Reder, *Clockwork.*
(10) Baecker and Haas, *Die Anderen Nurnberger.*
(11) Reder, *Clockwork.*

AMERICAN MAGIC LANTERN THEATER SEEKS TOUR BOOKINGS

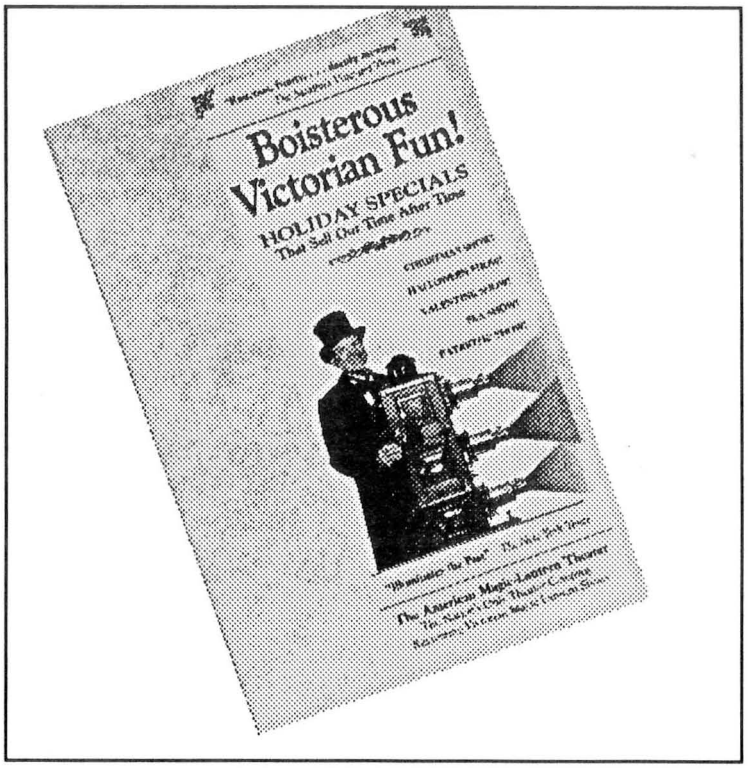
In its first full year of operation, the American Magic Lantern Theater, directed by member Terry Borton, has grown in size, and sophistication and is now looking for additional tour bookings.

"We've put a big emphasis on marketing," says Borton. "We've developed a new color brochure, a phone preview (513) 541-1259 ext. 301, and a professional 15 minute video tape. All that is starting to pay-off in increased bookings at larger halls."

AMLT now offers five different one and one-half hour "Holiday Specials"—shows for Halloween, Christmas, Valentine, Patriotic, and Summer—plus a Civil War Show, a Bible Show, and "The Victorian Extravaganza"—a variety show.

The group has established a home base at the historic 300 seat Ivoryton Playhouse in Ivoryton, Connecticut, where it performs a regular schedule of its winter shows; has a regular two-week summer run of its Summer Sea Show on Martha's Vineyard, and has just added a five-show schedule at the oldest theater in Connecticut, Cheney Hall. This summer AMLT will be playing in venues that seat 2-3,000 in Lakeside, Ohio, and Oak Bluffs, Massachusetts.

"We've shown that we can fill theaters," says Borton, "and now we're trying to book more in that direction, targeting particularly the historic theaters. If any Society members have connections there, we'd certainly appreciate it if they would pass on our flyer, or call us for more. In addition to theaters, our tours include museums, universities, schools, etc. One of these can be the 'tour anchor date' that we can use to generate other business. So if Society members have any ideas, please let us know!" Terry Borton can be reached at (203) 345-2754. (See flyer enclosed!)



THE MAGIC LANTERN

by Ingmar Bergman

submitted by Joe Koch

In actuality, this book is an autobiography of one of the most famous film makers and theatrical writers in the world, Ingmar Bergman.

Published in 1988, and written in Danish under the title "Lanterna Magica," Bergman credits the magic lantern with his life-long interest in films and film making, hence the title. The quotations following are lifted from the book.

It was difficult to differentiate between what was fantasy and what was considered real. If I made an effort, I was perhaps able to make reality stay real. But, for instance, there were ghosts and spectres. What should I do with them? And the sagas, were they real? God and the Angels? Jesus Christ? Adam and Eve? The Flood? What was it truly like to be with Abraham and Isaac? Was he really going to cut Isaac's throat? I stared in dismay at Dore´'s engraving, identifying myself with Isaac. That was real. Father was going to slit Ingmar's throat. What would happen if the Angel came too late? then they would have to weep. Blood running and Ingmar smiling bleakly. Reality. *Then came the cinematograph.*

The weeks before Christmas. The immensely rich Aunt Anna's uniformed Mr. Jansson had already delivered a quantity of presents. As usual, they were placed in the Christmas present basket in the cupboard under the stairs. One parcel in particular aroused my excited curiosity. It was brown and angular with 'Forsners' on the wrapping paper. Forsners was a photographic store in Hamngatan which sold not only cameras but real *cinematographs.*

More than anything else, I longed for a cinematograph. The year before, I had been to the cinema for the first time and seen a film about a horse. I think it was called *Black Beauty* and was based on a famous book. The film was on at the Sture cinema and we sat in the front row of the circle. To me, it was the beginning. I was overcome with a fever that has never left me. The silent shadows turned their pale faces towards me and spoke in inaudible voices to my most secret feelings. Sixty years have gone by and nothing has changed; the fever is the same.

Later that autumn, I went to see a school friend who had a cinematograph and a few films, and he put on a dutiful performance for Tippan and me. I was allowed to wind the machine while our host necked with Tippan.

Christmas was an explosion of amusements. Mother directed it all with a firm hand, and there must have been considerable organization behind this orgy of hospitality, meals, visiting relatives, Christmas presents and church arrangements.

At home, Christmas Eve was a fairly quiet affair which began with Christmas prayers in church at five o'clock, then a happy but restrained meal, the lighting of the candles on the tree, the reading of the Christmas story and early bed. (We had to be up for early mass the next day, in those days really early.) No presents were handed out, but the evening was joyful, an exciting prelude to the festivities of Christmas Day. After early Church service with lighted candles and trumpets came Christmas breakfast. By then Father had carried out his professional duties and had exchanged his cassock for his smoking jacket. He was in his most merry mood and made an improvised speech in verse to our guests, sang a song composed for the occasion, toasted everyone in schnapps, gave imitations of his colleagues and made everyone laugh. I sometimes think about his cheerful light-heartedness, his kindness, friendliness and extravagance.

After breakfast, everyone went to bed for a few hours. The internal domestic routine must have gone on working, for at two o'clock, just as dusk was falling, afternoon coffee was served. We had open house for anyone who cared to come and wish the parsonage a happy Christmas. Several friends were practicing musicians and part of the afternoon festivities was usually an improvised concert. Then the sumptuous culmination of Christmas Day approached: the evening meal. This was held in our spacious kitchen, where the social hierarchy was temporarily set aside. All the food was laid out on a serving table and covered working surfaces, and the distribution of Christmas gifts took place at the dining room table. The baskets were carried in, Father officiated with a cigar and glass of sweet liqueur, the presents were handed out, verses were read aloud, applauded and commented on; no presents without verses.

That was when the *cinematograph* affair occurred. My brother was the one who got it.

At once I began to howl. I was ticked off and disappeared under the table, where I raged on and was told to be quiet immediately. I rushed off to the nursery, swearing and cursing, considered running away, then finally fell asleep exhausted by grief.

The party went on.

Later in the evening I woke up. Gertrud was singing a folk song downstairs and the night light was glowing. A transparency of the Nativity scene and the shepherds at prayer was glimmering faintly on the tall

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The Magic Lanterns continued

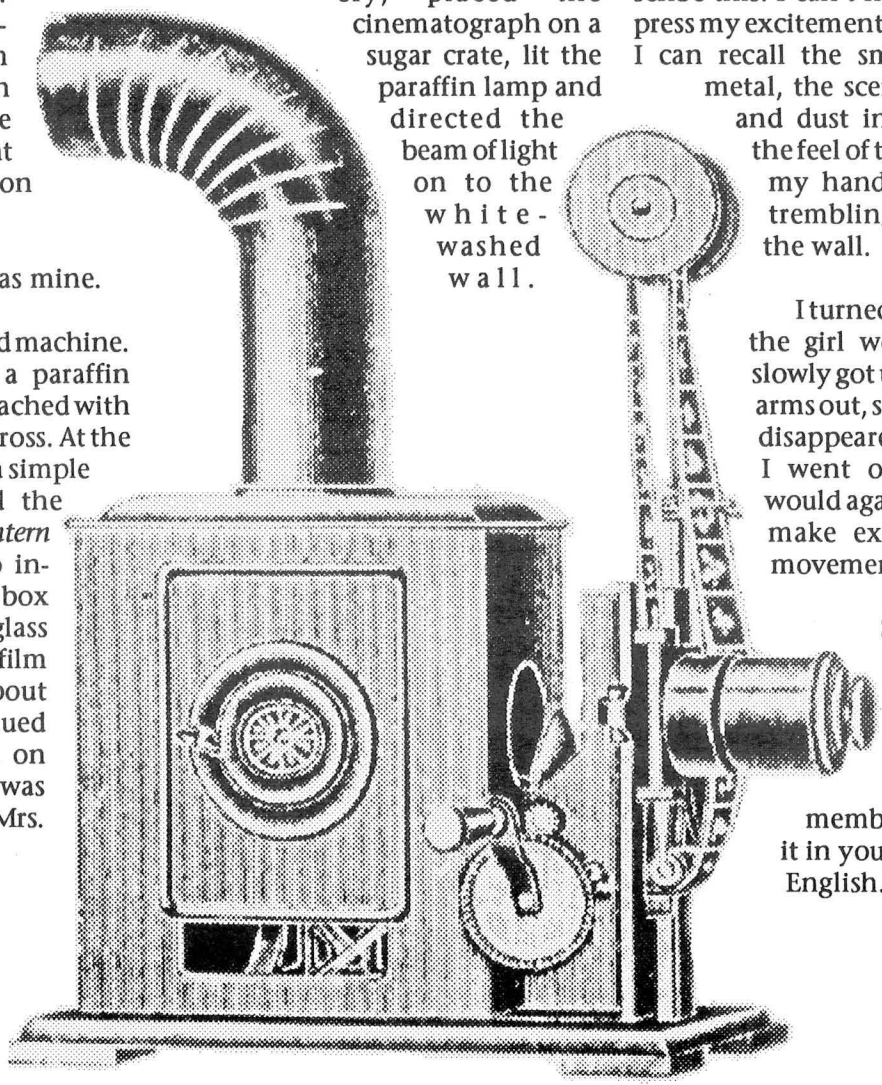
chest of drawers. Among my brother's other Christmas presents on the white gate-legged table was the *cinematograph*, with its *crooked chimney*, its beautifully shaped brass lens and its rack for the film loops.

I made a swift decision. I woke my brother and proposed a deal. I offered him my hundred tin soldiers in exchange for the cinematograph. Agreement was made to the satisfaction of both parties.

The cinematograph was mine.

It was not a complicated machine. The source of light was a paraffin lamp and the crank was attached with a cogwheel and a Maltese cross. At the back of the metal box was a simple reflecting mirror, behind the lens a slot for *coloured lantern slides*. The apparatus also included a square purple box which contained some glass slides and a sepia-coloured film strip (35mm). This was about three metres long and glued into a loop. Information on the lid stated that the film was called *Mrs. Holle*. Who this Mrs. Holle was no one knew, but later it turned out that she was a popular equivalent of the Goddess of Love in Mediterranean countries.

The next morning I retreated into the spacious wardrobe in the nursery, placed the cinematograph on a sugar crate, lit the paraffin lamp and directed the beam of light on to the white-washed wall. Then I loaded the film.



A picture of a meadow appeared on the wall. Asleep in the meadow was a young woman apparently wearing national costume. Then I turned the handle! It is impossible to describe this. I can't find words to express my excitement. But at any time I can recall the smell of the hot metal, the scent of mothballs and dust in the wardrobe, the feel of the crank against my hand. I can see the trembling rectangle on the wall.

I turned the handle and the girl woke up, sat up, slowly got up, stretched her arms out, swung round and disappeared to the right. If I went on turning, she would again lie there, then make exactly the same movements all over again.

She was moving.

Editorial Comment: I recommend the book to our members. You will find it in your local library in English.

LIFE ON THE ROAD WITH THE AMERICAN MAGIC LANTERN THEATER

by Terry Borton

Redemption - I imagine it was the same in the old days; life on the road has its moments.

Kennett Square, PA. - Some of my earliest memories are of the magic lantern shows put on during the 1940's by my father, using a smoking kerosene 1869 Marcy Sciopticon. And some of *his* earliest memories are of magic lantern shows put on at the turn of the century by my great-grandfather, using that same lantern.

My father, now in his nineties, lives in a Quaker retirement community here at Kennett Square; we've come to do a show for the residents, and for him. The wheel turns.

I start with a little introduction in which I trace this history of our show from those given by my great-grandfather. I pay tribute to my father, who passed on great-grandfather Carter's boisterous lanternist style to me. I explain that some of great-grandfather Carter's original slides and bits of stage business will be in the performance tonight. Then we start the show, our "Victorian Extravaganza." We pull out the stops. A few of Beale's illustrated stories. Some joyful singalongs. And some of great-grandfather Carter's wonderful slip slides: The Roaring Tiger, The Man with the Growing Nose, and, of course, the Ratcatcher.

The audience is very appreciative. Afterwards there is a knot of people around us, many reminiscing. Philadelphia was the center of the American magic lantern slide manufacturing and Quakers were prominent in the industry (Briggs, of Briggs and Company, America's largest slide wholesaler and Beale's employer, was a Quaker.) Many of our audience are old enough to remember something about the lantern or know of someone involved in the business.

One tiny little lady hangs back until the others have dispersed. Then she came up, addressing me in the Quaker "plain talk."

"I'm so glad to have seen thy show. I feel as though I've finally redeemed myself." "Redeemed thyself?" I ask, falling into her idiom, one we sometimes still use in my family. "How can that be?"

"When I was a little girl we lived next to thy great-grandfather. My parents took me to see one of his shows when I was about three. I remember the big room; all the strange people. Then everything went dark. A huge tiger leaped on the wall and roared. "I was terrified. I started to scream. Then the tiger looked at me. I screamed and screamed. Finally, I had to be taken home. I was in disgrace."

She looked at me with a twinkle in her eye. "That tiger you showed was the same one wasn't it? I saw him look at me again. It's taken me ninety years, but thee'll notice, I didn't scream this time.

"It's taken ninety years, but I've redeemed myself."

OUTDOOR MAGIC LANTERN PROJECTION

submitted by Joe Koch

At the turn of the century, voters crowded outside New York City's World Building in true Times Square fashion to watch six electric Criterion Lanterns flash election tallies. It was November 3, 1896 and the race for the Presidency was between Grover Cleveland and Benjamin Harrison.

A forty foot tower opposite the World Building's screen held the projectors, operators, slide-maker and the telegraph. The projection followed the procedure described in the 1897 catalog of J.B. Colt and Company, manufacturing of the Criterion lanterns.

As returns from various parts of the country were received they were telegraphed to the tower, transcribed by typewriter, and put on glass by the slide-maker; the lantern slide was then passed to the floor above, placed in a lantern and flashed on the screen in letters several feet high. It was estimated that there were more than 100 thousand people watching these returns. (1)

Six projectors burning for eight consecutive hours illuminated a pair of circular discs (sixty feet in diameter) and four rectangular images. The political returns flooded the 180' x 60' outdoor screen.

Cellophane slides were used to project the typewritten messages. Cellophane was simply put into contact with carbon paper and placed in a typewriter geared for stencil. The message was typed, the carbon was removed and the cellophane sandwiched in glass. When the last ballot is counted and the decisive slide projected, Cleveland voters were ecstatic.

Besides election returns, street projections kept passers-by informed on ballgames, regattas, horse races and daily news. Commercial businesses also advertised from rooftop projectors in the evening hours. Photographic transparencies of business cards promised a "clear profit" to the local advertiser. There were those clever appeals to the consumer who refused to be buttered-up.

Theater Slides - When businessmen realized that captive audiences in packed movie theaters were potential customers, advertising slides moved indoors. Stock advertising slides were interspersed between comic slides, local scenes or moving pictures. Lantern slide companies offered the florist, jeweler, ice cream parlor, grocer, haberdasher, a farm implement supplier and others standardized messages and illustrations with space below for the dealer's name and address.

The screen flashed with local commercials, such as:

Get the boys together
Come downand enjoy a
game of Billiards.
At Moriarty's Billiard Parlor

We are all puffed up
about our Bakery Goods
Give us a Trial.
Cook's Bakery

The castles in the air which
the poor man dreams of would
become real Castles if he started
a Savings Account.
Boston Ten Cent Savings Bank

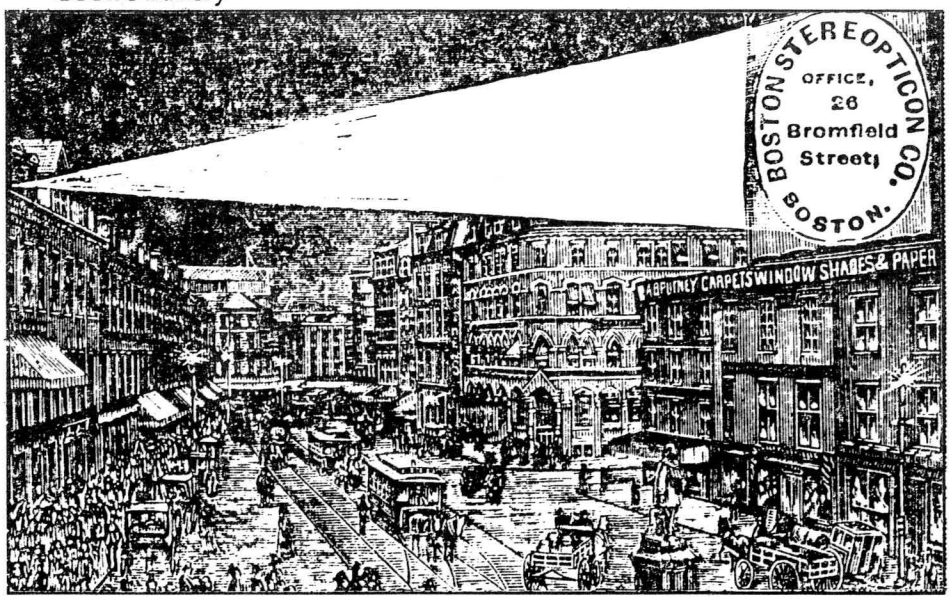
Square Yourself with the Girl
by sending her a box of our
Delicious Candies.
Chacona's Best

You furnish the Girl
and We'll Furnish the Home.
Courteous Treatment and
Honest FURNITURE.
Shaker's Furniture

MEALS
Like Mother used to make.
At the Adam's House -
Draymen Eat Here

We don't want to
Hog the Market,
But we do try to Market the Hog.
For Fresh Meat.
Metzger's Shop

(1) Colt, 1897 catalog, ix.
(2) Edgar Dale, *Audio-Visual Methods in Teaching* (New York: The Dryden Press, Inc., 1946), p. 244.
(3) Robert and Fellows, *Catalog and Price List*, Philadelphia: 1305 Arch St., 1889), p. 3.
(4) Moore, Bond & Co., 1909 catalog, p. 199.
(5) Exhibitors Supply Company, pp. 156-166.



STAR-SPANGLED HISTORY

Joseph Boggs Beale - Magic Lantern Artist

Beale's work presents a gloriously patriotic view of American history. They are, by turns, splendid, varied, romantic, exciting, sentimental, optimistic and sincere. They reflect the honest enthusiasm of their creator, Joseph Boggs Beale, a nineteenth century Philadelphian who grew up on a patriotism-forming routine of school, church and parades. His art teaching career was interrupted only by his volunteer service in the Civil War, and eventually he became the creator, for a local lantern slide company, of more than 1,800 images of American life. For this venture, Beale executed watercolors in deliberately distinct black, white and grey washes, easily photographed to make the lantern slides that a pre-motion picture generation thought of as little short of magic. Many of the slides were designed in series as visual accompaniments for patriotic songs and dramatic readings. Some of the most interesting and memorable episodes appear in this exhibition.

Popular and serious writers of Beale's day interpreted American history as the dramatic story of individuals fighting courageously for freedom. The American past was above all a teacher—a teacher of the values of independence, hard work, ingenuity, individualism, moral choice, determination, faith, material prosperity and common sense. Most nineteenth century Americans believed these qualities had motivated each generation in the New World, from the first explorers, settlers and Indian fighters, to the Revolutionary patriots, Founding Fathers, trail blazing pioneers and cowboys, up to the immigrants then pouring in from Europe.

Whatever the subject, Beale's point of view is clearly communicated, and villains and heroes are easily distinguished. The villains are most often nameless representatives of a group or type—Indians, Englishmen, drunkards—which threatened the American values. The heroes and heroines are individuals—Washington, Lincoln, the Village Blacksmith, Barbara Fritchie—who rescue and exalt these values. The humorous images, surely a welcome part of a lantern slide show, result largely from the viewer's amusement when these values are perverted or forgotten.

Beale's view of the threats to the American way of life (war, assassination, moral weakness) are clean, bloodless, antiseptic; they seem to affect the broad stream of the national destiny very little. The American flag, with its triumphant heraldry of stars and stripes symbolizing unity and growth, appears repeatedly like a protective talisman.

Beale's drawings are not so much original creations as they are romantic and moralizing visualizations of the American past. Many of his most appealing and comfortably familiar drawings are derived from well known and easily recognizable sources, and seem unaffected by a desire to be original in style or interpretation. They attempt, simply and unselfconsciously, to renew and strengthen the shared values for yet another generation of Americans.

Joseph Boggs Beale, born in 1841, lived most of his life in Philadelphia. The eldest son of a prominent dentist, he showed an early aptitude for drawing that was encouraged and developed by good schooling and the sympathetic support of his family.

During the Civil War he volunteered for service in the Gettysburg campaign during which he did battle sketches for Frank Leslie's Weekly. After the war, he married in 1868 and illustrated books while working as an illustrator for Harper's Magazine, The Daily Graphic and other publications. Beale lived in Chicago for several years before returning, in the early 1870's, to Philadelphia where he remained until his death in 1926.

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